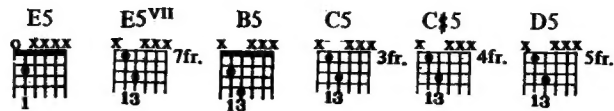


BABYLON

Words and Music by
Taimé Downe and Greg Steele



Bright Rock ♩ = 160

Intro (Drums) 3

G5 G♭5 F5 E5 Rhy. Fig. 1 A B5

A5 E5 G5 G♭5 F5 (end Rhy. Fig. 1)

1st, 2nd, 3rd Verses

E5 A5 B5 A5

1. Liv - in' in L. A. is so much fun! _____
2,3. See additional lyrics

Rhy. Fig. 2

E5 G5 G♭5 F5 E5 A5 B5 A5

Boy, you is ug - ly and your girl - friend weighs a ton... We were

(end Rhy. Fig. 2)

w/Rhy. Fig. 2

E5 A5 B5 A5

sit - tin' in our car in a traf - fic jam, — and the

E5 A5 B5

tour - ist starts scream - in', "Ain't you that guy in Wham?" (Wake me up be - fore you go go,

A5 E5 E5^{VII} B5 C5 C#5

ba - by.) No, we

Chorus D5 B5 w/Riff A N.C.(E5)

won't shut up, we're just Bab - y - lon on — and on. —

D5 B5 1. w/Rhy. Fig. 1 (2 times) E5 A5 B5 A5

Bab - y - lon on, — Bab - y - lon on — and on. —

E5 G5 Gb5 F5 E5 A5 B5 A5

Shut up!

2nd time to Coda 2. G5 Gb5 F5 Guitar solo w/Rhy. Fig. 1 (4 times) E5 A5 B5

Shut up! Bab - y - lon on — and on. —

Full Full Full Full

7 5 7 5 7 5

Riff A

2 2 2 2 2 2

[illegible]

Additional Lyrics

2. Met a hoochie-koochie named Dizzy Cowabunga.
I said, "Shut your face and take off what you got under."
Went outside, I said, "Your place, not mine,
'Cause my granny's on the couch and it smells like she might die." (*To Chorus*)
3. Partying in Bel-Air with Buffy and Buffy,
Some home boy says, "Hey guys, you want some sniffy?"
On the table was some punch and we put a Spanish fly.
Buffy's with dog Spot and Buffy's on my thigh. (*To Chorus*)

**Words and Music by
Taimé Downe**

B5 C5 C#5 D5 D6 C6 G5 G6 E5 F5

F#5 A5 A#5 Bb5 G5^x

13 13 13 13 14 13 13 13 3 13 14 13 11 133

3fr. 4fr. 5fr. 5fr. 3fr. 3fr. 3fr. 3fr. 3fr. 10fr.

The musical score for the 'Intro' of 'The Sound of Silence' is presented in a multi-staff format. The top staff is for the guitar, featuring a treble clef and a key signature of one sharp (F#). The tempo is marked '4' (fourth note). The initial section is labeled '(Drums)' and '(Drums & Bass)', followed by 'Gtr. I' and 'N.C. (G)'. The guitar part begins with a series of eighth notes, each marked 'Full', and concludes with a wavy line indicating a sustained or fading sound. The bottom staff is for the vocalists, with staves labeled 'T' (Tenor), 'A' (Alto), and 'B' (Bass). This staff shows the vocal entries for the first line of the song, with notes marked 'f' (forte) and 'Full', and fingerings indicated as 14, 14, 12, 14, (14), and 12.

[illegible][illegible]

G5 G6 G5 G6 G5 A5 A#5 B5 C5 C6 C5

Full

Full hold bend

C6 C5 E5 F5 F#5 G5 G6 G5 G6 G5 B5 C5 C#5

Full

Full

D5 D6 D5 C5 C6 C5 C6 G5 G6 G5 G6 G5 E5 F5 F#5

Full

Full

Full hold bend

sl.

1st, 2nd, 3rd, 4th Verses

G5 E5 F5 F#5 G5

1. I saw a num - ber writ - ten on the wall, — said — "For a good —

2.3.4. See additional lyrics

A5 A#5 B5 C5 Bb5 C5 Bb5 E5 F5 F#5

— time call... " Dial - in' two eight one one sev - en six six eight. —

sl.

sl.

C6 C5 C6 G5 G6 G5 G6 *sl.* G5 E5 F5 F#5

trem. pick steady gliss.

sl.

G5 Full G6 G5 G6 G5 E5 F5 F#5 G5 G6 G5

hold bend

Full

P

P

G6 1/2 G5 A5 A#5 B5 C5 C6 C5 C6 C5 E5 F5 F#5

Full

Full

sl.

sl.

G5 G6 G5 G6 G5 B5 C5 C#5 D5 D6 1/4 D5 C5

P

P

1/4

C6 C5 C6 G5 Full G6 P G5 P G6 Full G5 E5 F5 F#5

D.S. (take 2nd ending) al Coda II

Full

Full hold bend

sl.

Coda II (cont. Rhy. Figs. 3 & 3A)

w/Rhy. Figs. 3 & 3A (both 1½ times)

Yeah, I got your num - ber off the bath - room

wall. And boy am I luck - y that I

did - n't use the oth - er stall.

12	12	12	9	10	12	12
12	12	12	9	10	12	12
10	10	10	7	8	10	10

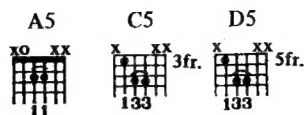
Additional Lyrics

2. Pick up the phone and I start to think.
I get excited when it starts to ring.
What will she look like, what will she say?
If it's good I'll call her every day.
I got your number off the bathroom wall. (To Chorus)
3. You answered the phone in a sexy voice.
I got excited and I have no choice
To put another dime in the telephone
'Cause my number's alone at home.
I got your number off the bathroom wall. (To Chorus)
4. Repeat 1st Verse (To Chorus)

BOTTLE IN FRONT OF ME

Words and Music by
Brent Muscat and Taime Downe

Medium Rock ♩ = 136



Intro Gtr. I 1/4 N.C.(E5) Rhy. Fig. 1 1/4

1/4 1/4 1/4 1/4

P P P P P

1/4 1/4 1/4 1/4

3 3 3 3 3 3 3 3

P P P P P

w/Rhy. Fig. 1 (Gtr. I)
(end Rhy. Fig. 1) Riff A (Gtr. II)

(end Riff A)

sl. sl. sl. sl.

3 3 3 3 3 3 3 3

9 9 9 9 9 9 9 9

14 13 12 14 13 12 14 13 12

sl. sl.

1st, 2nd Verses

w/Rhy. Fig. 1 (2 times)
N.C.(E5)

w/Fill 1

1. Juic - in' it up till I can't see what's in front of me. Can you
2. My morn-ings are pure mis - er - y, ice pack on my head. It's an -

w/Fill 1

help me make it up the stairs so I can hit the sack and may-be get some sleep?
oth - er Blood-y Mar - y morn-ing and I'm feel - ing pret - ty sore, wish I was dead.

Chorus

w/Fill 2

Rhy.
Fig. 2

A5

C5

A bot - tle in front of me is like a fron - tal lo -

Fill 1

Harm. --- 1
8va

Harm. --- 1

5 5

Fill 2

Full

sl.

Full

sl.

12 9 (9)

A5 w/Fill 3 D5 C5 A5 (end Rhy. Fig. 2)

bot - o - my. One more swig will

C5 w/Fill 3 D5 C5 w/Rhy. Fig. 1 & Riff A N.C.(E5) 4

al - ter my_ psy - chol - o - gy.

Bridge A5 C5 w/Riff B N.C.(E5)

Drown - ing all_ my sor - rows in_ my gin._ I

sl. sl. sl.

9 9 11 (11) 12 11 11 12 14 12 12 9 12 9 12 9 9 7 9 12 9 12 9 12 9 9 7 9 12 9 12 9 12 9 9 7 9

7 7 9 (9) 10 9 9 10 12 10 12 9 12 9 12 9 9 7 9 12 9 12 9 12 9 9 7 9 12 9 12 9 12 9 9 7 9

sl.

A5 C5 w/Riff B N.C.(E5)

wish that I_ just knew where I been_ last night.

sl. sl. sl.

9 9 11 (11) 9 11 11 9 7 (7) 9 12 9 12 9 12 9 9 7 9 12 9 12 9 12 9 9 7 9 12 9 12 9 12 9 9 7 9

7 7 9 9 7 9 9 9 7 5 (5) 7 12 9 12 9 12 9 9 7 9 12 9 12 9 12 9 9 7 9 12 9 12 9 12 9 9 7 9

sl. sl. sl.

Fill 3

sl.

5 4 5 3 2 3 2

sl.

Riff B

5 7 5 7 7 7 5 7

N.C.

Chorus
w/Rhy. Fig. 2 (2 times)

E5

Em7

A5

Bot - tle in front of me is

C5

A5

w/Fill 3
D5

C5

One more swig will

C5

A5

w/Fill 3
D5

C5

N.C.(E5)

al - ter my_ psy - chol - o - gy.

Got a_ bot - tle_ in

Gtr. I

1/4

1/4

P

1.

2.

front of_ me._ It's like a_ fron - tal_ lo - bot - o - my._

bot - o - my.

Gtr. II

Gtr. I

1/4

P

CATHOUSE

**Words and Music by
Taimé Downe**

Fast Rock $\text{♩} = 172$

Intro G5 Rhy. Fig. 1 F5 C5 (end Rhy. Fig. 1)

f

sl.

T
A
B

12 14 12 12 14 12 10 (10) 12 10 10 12 0 10 (10) 10 12 10 10 12 10 10 (10) 10 12 10 10 9 9 12
10 10 10 10 10 10 8 (8) 8 8 8 8 0 8 (8) 8 8 8 8 8 8 8 (8) 8 8 8 8 7 7

sl.

w/Rhy. Fig. 1

G5 F5 C5

5 3 1 3 1 5 3 2 3 2 3 2 3 2 5 3

w/Rhy. Fig. 1
G5 F5 C5 (end Rhy. Fig. 1A)
Rhy. Fig. 1A *sl.* *sl.* *sl.*

5 7 5 5 7 5 3 (3) 5 3 3 5 0 5 (5) 5 7 5 5 7 5 5 (5) 5 7 5 5 4 4 2 2 5 3

1st, 2nd Verses

G5 C

Let's go down 'cross the tracks. where a pus - sy ain't no fe - line.
Let's go to the house. where bus' - ness is a pleas - ure.

Rhy. Fig. 2

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (3 times)

G5 C

Rev up my Chev-y, I'm gon - na pay to play. With a
Per - ver - sion, is an a - ver - sion that won't go a - way. I'm a

G5 C

lick - it - y split - I like that taste, I push a - head and fall be - hind. -
hard, hard act - to swal - low, and she's my bur - ied treas - sure.

G5 w/Fill 1 C

And such a good, good time, we just wan - na stay.
It - 'll be a long, long time be - fore I'm on my way.

Chorus G5 D5 C5 w/Fill 2

Just got back from the best cat - house in town, and had the

Rhy. Fig. 3 (end Rhy. Fig. 3)

w/Rhy. Fig. 3 (3 times)

w/Fill 3

G5 D5 C5

best piece of Mo - na Li - sa I ev - er found. So

Fill 1

Fill 2

Fill 3

to get some more of that ___ cheap lit - tle tramp right by now. ___

Guitar solo
w/Rhy. Fig. 1 (4 times)

W/Rhy. Fig. 1 (4 times)

G5 F5 C5

Full P Full

Full P Full

3 3 (3) 3 3 3 3 3 5 (5) 5 5 5 5 5 (5) 5 5 5 (5) 3 5

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff is in treble clef and the bass staff is in bass clef. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as chords (G5, F5, C5), dynamics (P, Full), and articulation (accents, slurs). The guitar part starts with a G5 chord and a series of eighth notes, while the bass part starts with a G5 chord and a series of eighth notes. The score is divided into measures by vertical bar lines.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written in treble clef with a key signature of one flat (B-flat). The bass line is written in bass clef. The melody features a series of eighth and sixteenth notes, with a final measure marked 'sl.' (sustained) and a wavy line indicating a long note. The bass line consists of a series of eighth and sixteenth notes, with a final measure marked 'sl.' and a wavy line. The score is labeled 'G5' and 'F5' above the first two measures of the melody, and 'C5' above the third measure. The bass line is labeled with fingerings: 3, 6, 3, 4, 5, 3, 5, 5, 3, 5, 5, (5), 6, 8, 11.

Bridge

G5

F5

C5

Ooh, _____ I won't get a - mov - in' _____

G5

F5

Gas up my Chev - y, head - ed down the way, say - in',

C5

P.M.

P.M.

P.M.

D.S. al Coda

just get, get me back, get me a - back _____ I say.

P.M.

P.M.

P.M.

sl.

sl.

Coda

(Cont. Fill 3A)

Chorus

A5

E5

Now I'm go - in' back to the
Now I'm go - in' back to the

Rhy. Fig. 4

7 5 7 5 9 7 5 7 9 5 7

w/Fill 4
D5

best cat - house in town...
best cat - house in town...

And that's the
to get some
(end Rhy. Fig. 4)

(9) 9 11 9 9 11 7 (7) 7 9 7 7 9 7 (7) 7 9 7 7 9 7

w/Rhy. Fig. 4

*w/Fill 5

Repeat and fade

best piece of Mo - na Li - sa I ev - er found...
more of that cheap lit - tle tramp right by now...

10 13 (13)

*After 1st time, play Fill 5
an octave (12 frets) lower.

Fill 4

tr

10 (11) 10 13 (13)

Fill 5

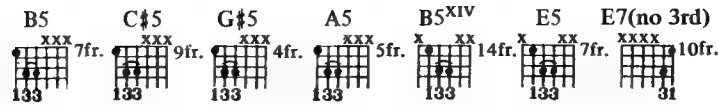
8va

tr

19 (19) 17 19 17 19 19 (19) 17 19 17 19

CITY HAS NO HEART

Words and Music by
Taimé Downe and Brent Muscat



Bright Rock ♩ = 160

Intro

E5 B5 A5 w/Rhy. Fig. 1 (4 times)

Rhy. Fig. 1

Play 4 times

f

T A B

9 9 9 7 9 9 7 7 5 2 4 6 6

A5 E5 B5 A5

sl.

(6) 4 4 4 4 2 2 2 4 6 4 (4) 2

sl.

1st, 2nd, 3rd Verses

G5 C5 G5 F5 C5

(1.) Sun's com-in' up in the west, I've got my pearl and my steel. —

(2. 3.) Face it, this place is a mess. — It's got a hole in the ceil-in'.

An'
The

(end Rhy. Fig. 2)

Rhy. Fig. 2

5 5 5 5 3 (5) 5 7 5 7 5 (5) 5 5 5 10 (10) 12 10 5 7 5

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Rhy. Fig. 2A

(end Rhy. Fig. 2A)

7 5 (5) 5 3 5 7 (7) 10 10 10 10

5 5 (5) 5 3 5 5 (5) 8 8 8 8

sl.

w/Rhy. Figs. 2 & 2A

G5

C5

G5

F5

Bren - nie takes a look at Sta - cy, says, "Boy, is this for real?"
rain comes and wash - es a - way all the hope and the feel - in'.

(end Rhy. Fig. 3)

C5

Rhy.
Fig. 3

B5

C#5

B5

G#5

A5

B5

(1.3.) The heat is com - in' down and I'm not laugh - in'. I
(2.) And Jack - ie's feel - in' numb, face down on the ta - ble. Greg is

w/Rhy. Fig. 3 (2 times)

C#5

B5

G#5

A5

B5

C#5

pulled my trig - ger, I'm blast - in' for ac - tion. I jump in - to the sad - dle, I'm
pop - pin' bub - ble gum, mak - in' love to Bet - ty Gra - ble. Walk - in' up and down the streets

B5

G#5

A5

B5

B5^{xiv}

sl.

sl.

not walk - in'. I'm sick of this town and all its talk. This
of blood and fash - ion, I've had it up to here with this so called at - trac - tion.

Chorus

E5

B5

A5

w/Rhy. Fig. 4 (7 times)

E5

B5

cit - y, yeah, has no heart.

Rhy. Fig. 4

A5

E5

B5

A5

It's got a mouth that keeps a - run - nin', and ba - by, it won't stop.

E5

B5

A5

E5

B5

A5

E5

B5

This cit - y has no heart.

To Coda 1.

A5

E5

B5

A5

E5

B5

A5

It's got a mouth that keeps a - run - nin', and ba - by, it won't stop.

A5 E5 B5 A5

Full Full Full Full P Full P

12 12 15 12 15 (15) 15 12 15 (15) 12 15 15 15 12 (15) 12

E5 Full B5 A5 E5 B5

Full sl. sl.

15 15 14 12 14 12 14 12 14 12 (12) 7 9 11 11

A5 E5 B5 A5

sl. sl. sl.

(11) 9 9 9 7 7 0 9 11 9 (9) 7 (7)

E5 B5 A5 E5 B5 A5

sl. sl. sl.

0 9 11 11 (11) 9 9 9 7 7 0 9 11 9 (9) 7

D.S. al Coda

Coda

A5 E5 B5

This cit - y,

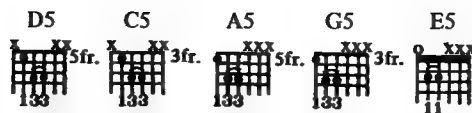
A5 E5 B5 A5

yeah, yeah. This

Repeat and fade

DON'T CHANGE THAT SONG

Words and Music by
Greg Steele and Taimé Downe



Moderate Rock

w/Fill 1 4th time

Intro Gtr. I A5 Riff A

D5 C5 Play 4 times

H P.M.----- P.M.----- H

H

1st, 2nd Verses

A5 D5 C5 Play 4 times A5

(4th time:) 1. Be - fore I turn on my lov - er, got - ta
2. See additional lyrics

(Both gtrs.)

P.M.----- P.M.----- Rhy. Fig 1

H P.M.-----

H

D5 C5

turn on my ster - e - o. Mm, and it

(end Rhy. Fig. 1)

H P.M.----- P.M.----- H

H

Fill 1 (Gtr. II)

pick slide

H

H

w/Rhy. Fig. 1 (2 times)

A5 D5 C5

goes in bet - ter with a lit - tle bit of rock-and - roll. _____ Now I'm eas -

A5 D5 C5

ing to my pleas - ing by the can - dle - light. _____ And I'm slip -

w/Rhy. Fig. 1 (1st 3 bars only)

A5

pin' on a stack of black wax, _____ and then I call it a night. _____

D5 C5 E5

And I _____ start - ed groov - in' and she _____ start - ed mov - in' and real -

1/2 1/2 1/2 1/2

7 7 5 3 (9) 0 2 2 2 2 3 (9) 0 2 2 2 2 2 2 2 2 2 3

C5 D5 E5

ly start - ed feel - in' fine. _____ In the midst _____ of con - sum - a - tion she caused _____

1/2 1/2 1/2 1/2

(3) 0 2 2 2 2 5 (5) 7 3 (3) 0 2 2 2 2 3 (3) 0 2 2 2 2 3

_____ me ag - gra - va - tion when she start - ed mess - in' with that dial. _____ Don't you

1/2 1/2 1/2 1/2

(3) 0 2 2 2 2 2 3 (3) 0 3 0 3 (9) 0 3 3 H H

Chorus
1st time w/Riff A (4 times)
2nd time w/Riff A (3½ times)

A5 D5 C5 A5 D5 C5

change that song, it's my fa - v'rite rec - ord. Don't you

A5 D5 C5 A5 D5 C5

change that song, it goes on and on — a - gain. — 1. We

2. D5 C5 Bridge D5 A5 G5 A5

And ba - by, there's no rea - son why we can't get — a - long. —

D5 A5

It's eas - y to see — I got the mu - sic in me. — When it boils —

G5 ⑤3fr. Guitar solo C w/Riff A (3½ times) H A5

— down, if you're gon - na hang a - round, ba - by, don't change that song. —

Gtr. II Full Full

Full Full

D5 Full C5 Full A5 Full D5 Full C5 Full H

Full Full Full (5) Full Full H

A5 D5 C5 A5 D5 C5 sl.

H P.M. H H H H sl.

First system of musical notation. The guitar staff (top) includes chords E5, A5, G5, and E5 *sim.* (sustained). The bass staff (bottom) includes chords A5 and G5. Dynamics include *Full*, *P* (piano), and *sim.* (sustained). The notation includes various note values and rests.

Second system of musical notation. The guitar staff (top) includes chords E5, A5, G5, and E5. The bass staff (bottom) includes chords A5 and G5. Dynamics include *Full*, *P*, and *sim.* The notation includes various note values and rests.

Chorus
w/Riff A (till end)

change that song, I'll miss — my fa - v'rite rec - ord. Don't

change that song, it goes on and on — a - gain. — Don't

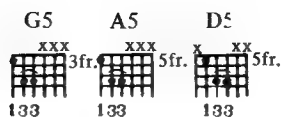
Repeat and fade

Additional Lyrics

2. We took her forty-fives right in my hand.
And baby, I've got twelve inches of fun always at my command.
Ease it out the sleeve, put the needle in the groove.
It ain't no silver platter, it's a matter of who does who.
And I started shakin', the lady started shakin' and everything I did I doubt.
In the midst of satisfaction she caused a distraction when she started messin' with that sound. (To Chorus)

NO ROOM FOR EMOTION

Words and Music by
Brent Muscat and Taime Downe



Moderate Rock ♩ = 120

Intro Lead gtr. D5 Full P

mf
let ring-----

T A B

11 10 10 10 10 9 9 9 9 (9) 7 7 7 (7) 10 8 7

Rhy. gtr. *P.M. *mf*

T A B

7 7 9 7 7 7 9 7 7 7 9 7 7 7 9 7 7 7 9 7 7 7 9 7

*Rhy. gtr. plays P.M. throughout, except during Chorus.

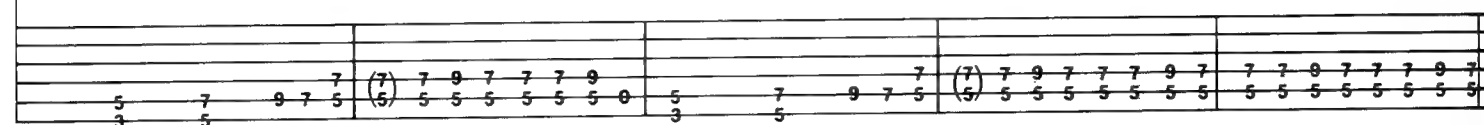
Riff A G5 A5 D5 G5 A5 D5

P H sl. H sl. H

(7) 9 8 7 9 10 10 7 8 7 8 10 10 7 8 7 8 10 10 7 8 7 7

Rhy. Fig. 1

7 7 9 7 7 7 9 7 7 9 7 7 7 9 7 7 7 9 7 7 7 9 7



1st, 2nd Verses
w/Riff A & Rhy. Fig. 1 (both 2 times)



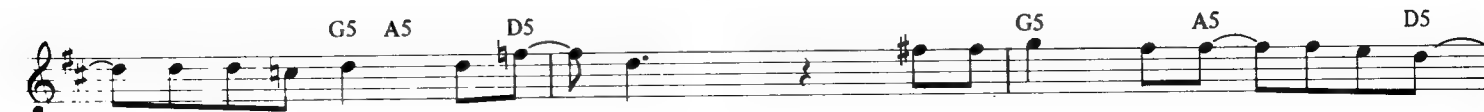
I'm not real - ly too sure 'bout this con - ver - sa - tion. There's been a
Now I'm tryin' to make the best out of a bad sit - u - a - tion. You take my



lot of talk but noth - ing said. And don't you un - der - stand my French?
heart, flush it down the drain. I'm eas - y, ba - by, it's a shame.



What do I have to do
Now I've had it up to here.



to make a res - er - va - tion, just to talk to you and ex - plain?
with all your ag - gra - va - tion that you put on me, such a crime.



Now all you ev - er do is com-plain.
Ba - by, you're just wast - in' my time.

G5

***Riff B**

***2nd time only: Play 2nd half of Riff B, then 1st half.**

Rhy. Fig. 2

sl. H Full Full sl.

sl. H 15 sl.

(end Riff B)

--	--

(end Rhy., Fig. 2)

Rhy. gtr. *G5* *A5* *D5* *A5*

got no, I got no room_ for e- mo - tion.

Guitar solo
w/Rhy. Fig. 1 (2 times)

2. *D5* *Full* *G5 A5 D5* *G5 A5 D5* *sl. G5 P A5 P* *D5*

10 (10) 10 8 7 5 3 2 5 8 7 (7) 3 *sl. P* 7 8 10 8 7 9

Full *G5 Full A5* *D5 P* (2nd lead gtr.) *H*

hold bend Full *hold bend Full* *P* *P* *P*

(9) 10 9 9 (9) 7 10 (10) 10 10 10 (10) 9 7 10 8 7 9 8 7 7 9 7

H

G5 A5 *D5 Full Full* *G5 A5 Full P* *D5* *G5 3 A5 3 Full D5*

Full Full Full P *sl.* *H H H H H H*

(7) 9 (9) 9 (9) 7 9 7 (7) 7 *sl.* 5 7 *H H H H*

D.S. al Coda

G5 A5 D5

Full Full Full Full Full *Full* *sl.*

Full Full Full Full 7 (7) *Full* *sl.*

9 7 9 7 9 7 9 7 (7) 9 7 (7)

Coda
w/Rhy. Fig. 2

G5 A5 D

got no, I got no room_ for e-mo - tion, yeah. It's like a

Full

hold bend

Full

9 (9) 10 9 9 7 (7) (7)

G5 A5 D

cloud drip-pin' ra - di - a - tion right_ on my head_ I

H H

H H

7 (7) 7 7 8 7 7 (7) 7 7 8 7 7

w/Rhy. Fig. 2

G5 A5 D

got no, I got no room_ for e-mo - tion. It's like a

Full

hold bend

Full

10 (10) 10 10 10 10 (10) 7 7 8 7 7 10 (10) 10 7 8 7 7

G5 A5 D

cloud drip-pin' ra - di - a - tion right_ on my head_ Repeat and fade I

Full

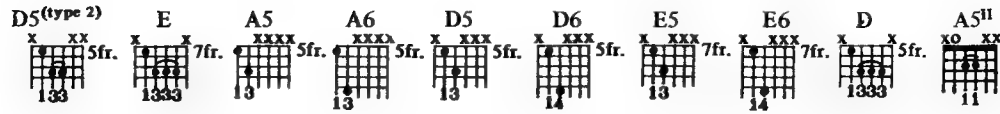
hold bend

Full

9 (9) 10 9 9 7 (7) (7)

SHIP ROLLS IN

Words and Music by
Taimé Downe and Greg Steele



Moderate Rock ♩ = 154

Intro

A5 Gtr. I D5 E5 A5

A5 Gtr. I D5 E5

Gtr. II

A5 1.2. 3.

A5 D5 E5

1. Shake it, don't break it, ba - by. You got - ta let your hair hang down..
 2.3. See additional lyrics

H P.M. -----| H

H H

A5 D5

I eat my din - ner right out of a gar - bage can, I got my

Rhy. Fig. 1

P.M. H P.M. -----|

H

E5 A5 w/Rhy. Fig. 1

clothes from the lost and found. You got - ta roll with the punch - es,

(end Rhy. Fig. 1)

H P.M.

H

D5 E5 A5

spin like a top, but I don't have much, but I got a lot of per -

w/Rhy. Fig. 1 (1st 3 bars only) D5 E5

son - al - i - ty, and that's all that counts.

Chorus
D5

When my ship rolls in I'll be read - y, oh—

Rhy. Fig. 2

P.M. P.M.

w/Rhy. Fig. 2
D5

yeah,— and I'll be strut - tin' my stuff through the

(end Rhy. Fig. 2)

H H P

To Coda

high - class part of town... When my

D5 (type 2)

1. E

ship rolls in I'll be read - y.

2. E

read - y. Shake it!

sl.

Guitar solo

A5 A6 A5 A6 A5 A6 A5 A6 A5 D5 D6 D5 D6 E5 E6 E5 E6 A5

A6 A5 A6 A5 A6 A5 A6 D5 D6 D5 D6 E5

E6 E5 D E A5^{II}

⑤3fr. 4fr. C H C# A5^{II} ⑤3fr. 4fr. C H C# A5^{II} D E

The musical score is written for guitar. The top staff is the melody line, and the bottom staff is the bass line. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody line features various techniques including bends (A5^{II}), slides (sl.), and vibrato (wavy lines). The bass line includes fret numbers (8, 10, 17) and techniques like slides (sl.) and bends (marked with 'x').

The musical score for 'The Rose Tree' is presented in two systems. The top system features a vocal melody in G major (one sharp) and 4/4 time. The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers the next two measures, with the word 'Full' written above the first measure. The melody continues with a quarter note G4, a quarter note F#4, and a half note E4. A slur covers the next two measures, with the word 'sl.' written above the first measure. The melody concludes with a quarter note D4, a quarter note C4, and a half note B3. The bottom system features a guitar accompaniment in G major and 4/4 time. The guitar part begins with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers the next two measures, with the word 'Full' written above the first measure. The guitar part continues with a quarter note G4, a quarter note F#4, and a half note E4. A slur covers the next two measures, with the word 'sl.' written above the first measure. The guitar part concludes with a quarter note D4, a quarter note C4, and a half note B3. The score is marked 'D.S. al Coda' at the end.

Coda
w/Rhy. Fig. 2 (2 times)

ships roll in I'm - a read - y, whoa_ yeah, - and I'm

[illegible]

ship rolls in I'm - a read - y.

*Flick pickup switch
in specified rhythm.

Additional Lyrics

2. Dazed and kinda lazy,
I was bailing out my boat with one hand,
Closer and closer to the green and silver coast.
I won't be happy till my feet hit the sand.
You gotta heat right through the bone, gotta chip away the stone.
I got rocks in my head and my pants.
You're a land lover, baby, and I'm your
Supply and demand. (*To Chorus*)
3. Drivin' real fast in my limousine,
I got two girls in the back, it's the American dream.
There's so much money but so little time.
It seems like yesterday I didn't have a dime.
Got me a mansion and a swimming pool.
Oh, living this luxury is totally cool.
It's a long way from the bottom and a short drop from the top.
Now that my ship's come in I ain't gonna stop. (*To Chorus*)

**Words and Music by
Taimé Downe**

Fill 1

Fill 1

Full Full Full Full Full

Full Full Full Full Full

Riff B



The musical notation for Riff B is written on a single staff in treble clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody consists of the following notes: a quarter note F#4, an eighth note G#4, a quarter note A4, an eighth note B4, a quarter note C#5, an eighth note B4, a quarter note A4, an eighth note G#4, a quarter note F#4, an eighth note E4, a quarter note D4, and an eighth note C#4. The melody ends with a quarter rest. Below the staff, the text "P.M." is written, followed by a dashed line and a vertical bar line.

P.M. -----|



The fingerings for Riff B are shown on a five-line staff. The notes are numbered as follows: 1 for F#4, 2 for G#4, 3 for A4, 4 for B4, 5 for C#5, 4 for B4, 3 for A4, 2 for G#4, 1 for F#4, 2 for E4, 3 for D4, and 4 for C#4. The number 5 is placed above the line for the final note, C#4.

1 2 3 4 5 4 3 2 1 2 3 4 5

w/Riff C

(Shoot - ing — you and I'm look - in' you down, —

try my hard - est just to shoot — you down. —

I'm laugh - in' like — a clown, (Shoot - ing — you down.)

track - in' you down, —

(Shoot - ing — you down.) —

and I try my hard - est just to shoot — you down. —

(Shoot - ing — you down.) —

w/Riff 4 1st time
w/Fill 3 2nd & 3rd times
A5

To Coda

Bet - ter

C5

w/Fill 5
B5

A5

watch out, ba - by, there's a whole lot of shoot - in' go - in' on.

Riff C

9 7 6 7 (7) 9 7 6 7 (7)
7 5 4 5 (5) 7 6 4 5 (5)

Fill 3

steady gliss.

pick slide

Fill 4

steady gliss.

pick slide

Fill 5

Full Full Full Full Full

Full Full Full Full Full

Fill 6

5 5 5 7 5 5 7 5 5 7

SMASH ALLEY

Words and Music by
Taine Downe and Brent Muscat

Medium Rock ♩ = 140

Intro

(Drums)

4

(Bass enters)

Intro musical notation for guitar. The staff is in G major (one sharp) and 4/4 time. It begins with a whole rest for 4 measures, then a quarter note G4, followed by a quarter note A4, and a quarter note B4. A slur is placed over the last two notes, with 'sl.' written below. The bottom staff shows the guitar tuning: T, A, B.

N.C.(E5)

Rhy. Fig. 1

pick slide

w/Fill 1

N.C.(E5) Rhy. Fig. 1 musical notation. The staff is in G major and 4/4 time. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note G4. A slur is placed over the last two notes, with 'sl.' written below. The bottom staff shows the guitar tuning: 0 0 3 0 6 6 4 3.

w/Fill 2

(A5)

w/Fill 1

(E5)

w/Fill 2 (A5) and w/Fill 1 (E5) musical notation. The staff is in G major and 4/4 time. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note G4. A slur is placed over the last two notes, with 'sl.' written below. The bottom staff shows the guitar tuning: 0 0 3 0 6 6 4 3.

C5

B5

N.C.(E5)

D5

(end Rhy. Fig. 1)

C5, B5, N.C.(E5), and D5 musical notation. The staff is in G major and 4/4 time. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note G4. A slur is placed over the last two notes, with 'sl.' written below. The bottom staff shows the guitar tuning: 5 5 5 5 4 4 0 3 2 0 0 3 0 6 6 4 3 0 5 5 5 5.

Fill 1

Fill 1 musical notation. The staff is in G major and 4/4 time. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note G4. A slur is placed over the last two notes, with 'sl.' written below. The bottom staff shows the guitar tuning: 7 7 7 5 0 0 6 5.

Fill 2

Fill 2 musical notation. The staff is in G major and 4/4 time. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note G4. A slur is placed over the last two notes, with 'sl.' written below. The bottom staff shows the guitar tuning: 7 7 7 5 0 0 6 5.

w/Fill 3

(A5) w/Fill 4 (E5) w/Fill 3

in - fect - ing ev - 'ry - one__ we meet.__ Our life is just one big trick-or - treat__ Mo -

P.M.----- sl. P.M.----- sl.

0 0 3 0 6 6 4 3 2 9 9 (9) 0 0 3 0 6 6 4 3 2 9 9 (9)

C5 B5 N.C.(E5) D5

lest - ed and ar - rest - ed in Smash Al - ley.

5 5 3 4 4 2 0 3 2 0 0 3 0 6 6 4 3 0 7 7 5 7 7 5 7 7 5 7 7 5

Fill 3



12

14 14 12 14 12 12 (12) (12)

P *sl.*

Fill 4

Full Full

sl.

Full Full

sl.

10 10 10 10 10 (10)

12 12 12 12

Chorus

*Rhy. Fig. 2

E5 G5 A5 (end Rhy. Fig. 2) w/Rhy. Fig. 2 (3 times) E5 G5 A5

Lip - stick, junk - ies and run - a - ways in Smash Al - ley.

Rhy. Fig. 2A (end Rhy. Fig. 2A) Full

9 9 12 14 (14) 12 12 12 12 12 9 9 7 7 10 12 12 12 12 7 7 7 5

*Use voicings indicated in 1st bar of Rhy. Fig. 2A.

E5 G5 A5

Say good - bye to your ma - ma if you're gon - na hang out in Smash

(5) 5 3 3 3 9 9 12 14 (14) 12 12 12 12 12 7 7 10 12 12 12 12 7 7 7 5

E5 G5 A5 D5

Al - ley.

1/2 1/2 sl.

9 9 12 14 (14) 14 12 12 7 7 5 7 5 5 3

C5 N.C.(E5) To Coda D5 D.S. (no repeat) al Coda

3. You

5 5 3 0 3 2 0 0 3 0 6 6 4 3 0 7 7 7 7 7 7 5 5 5 5

Coda

Guitar solo
w/Rhy. Fig. 1
N.C.(E5)

The score is divided into several systems of musical notation, each consisting of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

System 1: Treble staff begins with a Coda symbol and a D chord. The bass staff shows fret numbers: 0, 5, 7, 5, 7, 5, 7, 5. A double bar line follows. The bass staff continues with fret numbers: 12, 12, 12, 15, 12, (12), 12, 14, 15, 17, 15. A slur (sl.) is placed over the final notes.

System 2: Treble staff includes performance instructions: Full, 1/2 P, Full, Full, Full, P. The bass staff shows fret numbers: 12, 12, 12, 15, 12, (12), 12, 14, 15, 17, 15, 12, 14. A slur (sl.) is placed over the final notes.

System 3: Treble staff includes performance instructions: (E5), 1/2 C5, B5. The bass staff shows fret numbers: (14), 12, 15, 14, 12, (12), 14, 17, (17), 14, 15, 14, 12, 14, 12, 15, 13.

System 4: Treble staff includes performance instructions: N.C.(E5), D5, E5 Full, G5, A5 Full, H P, P P. The bass staff shows fret numbers: 15, 13, 12, 13, 12, 14, 12, 14, 12, 11, 12, 11, 12, 0, 7, (7), 5, 5, 8, (8), 5, 8, 5, 8, 7, 5, 7.

System 5: Treble staff includes performance instructions: E5, G5, A5, E5, H, G5, A5. The bass staff shows fret numbers: (5), 7, 7, 7, 5, 7, 5, 7, 6, 3, 5, 3, 5, 3, 5, 7, 9, 7, 9, 5, 7, 17, 10, 17, 19, 10.

System 6: Treble staff includes performance instructions: Full, P, E5, G5, A5, H Full. The bass staff shows fret numbers: (10), 17, 17, 19, (19), 17, 17, 19, 17, 19, 20, 17, 20, 19, 17, 19, 17, 19, 20.

Chorus
w/Rhy. Fig. 2 & 2A (both 8 times)

E5 G5 A5 E5 G5 A5

Lip - stick, junk-ies and run - a - ways _____ in Smash Al - ley. _____ Say good -

E5 G5 A5 E5 G5 A5

bye to your ma - ma if you're gon - na hang out _____ in Smash Al - ley. _____

E5 G5 A5 E5 G5 A5

High heels _____ and switch - blades _____ in Smash Al - ley. _____ Say a - di -

E5 G5 A5 E5 G5 A5

os to your ma - ma if you're gon - na hang out _____ in Smash Al - ley. _____

D5 C5 E5

Ow!

sl. sl.

Additional Lyrics

2. Captain Friendly locked me in his cage.
He said, "Boys, you'd better behave.
She's only fourteen, in the seventh grade.
If her daddy only knew he'd be screamin' in his grave."
Molested and arrested in Smash Alley. (To Chorus)
3. You see, Missy just made it out on parole.
She's huddled in the gutter and she's shivering with cold.
She's so high strung, I'm on the tip of her tongue,
Kneeling in the alley all covered with scum.
Molested and arrested in Smash Alley. (To Chorus)